

LITERARY CRITICISM TERMS

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| Superego | Actual reader |
| Superstructure | Aesthetic reading |
| Thick description | Affective fallacy |
| Transactional experience | African language/culture |
| Transcendental signified | Ambiguity or tension |
| Unconscious | Archetype |
| Undecidability | Base |
| Unhomeliness | Binary operation |
| Unprivileged | Biological essentialism |
| Virtual reader | Black arts movement |
| Wage slave | Bourgeoisie |
| Othering | Civil Rights Era |
| Parole | Close reading |
| Patriarchal | Collective unconscious |
| Performative | Conscious |
| Postcolonial | Dialectical materialism |
| Privileged | Discourses |
| Projection | Double consciousness |
| Proletariat | Double-voicedness |
| Race | Efferent reading |
| Reader+Text+Meaning | Ego |
| Real reader | Episteme |
| Reflection theory | False consciousness |
| Repression | Gender |
| Semiotics | Gender construction |
| Sexual identities | Gynocriticism |
| Sexual politics | Harlem Renaissance |
| Slavery | Hegemony |
| Social codes | Homophobic reading |
| Social construct | Hybridity |
| Subaltern writers | Id |
| | Ideology |
| | Implied reader |
| | Intentional fallacy |
| | Interpretive community |
| | Languge |
| | Logocentrism |
| | Marginalization |
| | Master Narrative |
| | Mimetic view (theory) of art/history |
| | Misogyny |
| | Modernism |
| | Narratee |
| | Objective correlative |
| | Objective theory of art |
| | Oppression |
| | Orientalism |
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